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ABSTRACT

Focusing on performing arts and entertainment-related occupations, this document is one in a series of forty-one reprints from the Occupational Outlook Handbook providing current information and employment projections for individual occupations and industries through 1985. The specific occupations covered in this document include models, actors/actresses, dancers, musicians, singers, occupations in radio and television broadcasting, and radio and television announcers. The following information is presented for each occupation or occupational area: a code number referenced to the Dictionary of Occupational Titles; a description of the nature of the work; places of employment; training, other qualifications, and advancement; employment outlook; earnings and working conditions; and sources of additional information. In addition to the forty-one reprints covering individual occupations or occupational areas (CE 017 757-797), a companion document (CE 017 756) presents employment projections for the total labor market and discusses the relationship between job prospects and education. (BM)

CE

Performing Arts and Entertainment-Related Occupations

Reprinted from the
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Bureau of Labor Statistics
1978

Bulletin 1955-33

Containing the midpoints of the legs of right triangle *RST*, where pt. (−5, 5), *S* is pt. (1, 1), and *T* is pt. (3, 4).

Containing the longer diagonal of a quadrilateral whose vertices pts. (2, 2), (−2, −2), (1, −1), and (6, 4).

Show that the equations $y - 1 = \frac{2}{3}(x + 3)$ and $y - 4 = \frac{2}{3}(x$ are equivalent.

An equation of the line containing pts. (−2, 3) and (4, −1) ca written in the form $y - 3 = -\frac{2}{3}(x + 2)$ or in the $y + 1 = -\frac{2}{3}(x - 4)$, depending upon which point you take a (x_1, y_1). Show that the two equations are equivalent.

Show that the equations are equivalent.

$$y - y_1 = \frac{y_2 - y_1}{x_2 - x_1}(x - x_1) \quad , \quad y - y_2 = \frac{y_1 - y_2}{x_1 - x_2}(x - x_2$$

State the equation of a line through pt. (p, q) and parallel to a containing pts. (a, b) and (c, d). $(a \neq c)$.

MODELS

(D.O.T. 297.868 and 961.868)

Nature of the Work

Selling a product always is easier if an attractive man or woman is shown using it. In magazine advertisements and television commercials, models can be seen posing with a wide variety of products, including cars, soft drinks, and perfume. Most models, however, are used to show the latest in fashion designs and cosmetics.

Models usually specialize in either live or photographic work. *Fashion models* generally work before an audience, modeling the creations of well-known designers at fashion shows. While the announcer describes what they are wearing, they walk past customers and photographers and point out special features of the design. On some jobs, they may stop to tell individual customers a garment's price and style number.

Fashion models who work for clothing designers, manufacturers, and distributors are called *showroom* or *fitting models*. When new spring or fall designs are being shown to prospective buyers, these models are extremely busy. During slack times, however, they may have some general office duties, such as typing or filing.

Some *informal models* work in department stores and custom salons where the pace is more leisurely than in showrooms. Others demonstrate new products and services at manufacturers' exhibits and trade shows.

Photographic models usually are hired to pose for a particular assignment. Although most model clothes and cosmetics, they often pose with other merchandise as well. In addition to fashion and photographic work, some models pose for artists or sculptors, or work in films or television.

Places of Employment

About 8,300 models were employed in 1976. Clothing manufacturers, designers, and wholesalers employ the largest number of models. In New York City's garment district, hundreds of firms each employ one or two permanent models to show their latest fashion designs to prospective retail buyers. Many models work for agencies, however. Advertising agencies, retail stores, magazines, and photographers almost always employ agency models for their fashion articles or advertisements.

Modeling jobs are available in nearly all urban areas, but most jobs are in New York City because it is the center of the fashion industry. Chicago, Detroit, and Los Angeles are the other cities with many jobs for models.

Training, Other Qualifications, and Advancement

The most important asset for a model is a distinctive and attractive physical appearance. Advertisers and clothing designers hire models who have the right "look" for their prod-

Fashion models generally work before an audience.

uct and a face or style that will be remembered. To develop an individual style, some models attend a modeling school where they learn to style their hair, walk and stand gracefully, pose in front of a camera, and apply makeup. Those interested in a modeling career should understand the distinction between these schools and modeling agencies. The main business of schools is teaching classes; they usually do not help the graduate find work. Agencies, on the other hand, find and schedule assignments for their models on a commission basis, ranging from 10 to 20 percent. Some modeling agencies also provide training, but normally accept only the most promising beginners.

Female models must be between 5 feet 7 inches and 5 feet 9 1/2 inches tall and weigh 110 to 122 pounds. Male models must be 6 feet tall and wear a size 40 suit. Size requirements are quite rigid because manufacturers' and designers' samples are standard and models must fit the clothes without alteration.

Photographic models usually are thinner than fashion models because the camera adds at least 10 pounds to a person's appearance. In addition, they must have fine, regular features and good teeth, hands, and legs. Wide set eyes and a long neck are also essential.

There are no educational requirements for models; some have completed high school and others have had college training. Courses in drama, dancing, art, and fashion design are useful because they can develop poise and a sense of style.

Models should enjoy working with people and must be able to withstand the pressures of competition, tight schedules, and quick changes. Physical stamina is important because models are on their feet most of the time and must sometimes assume rather awkward positions when posing for photographers. To look their best under such pressure, models must maintain excellent health.

Modeling agencies find jobs for their models on a continuous basis. Usually, they help their models obtain, often without charge, a portfolio of photographs of themselves in various styles and poses which the agency can show to prospective clients. Some department stores hold auditions that give inexperienced models a chance to model at a fashion show and perhaps obtain other jobs if they do well.

In addition, many sales jobs in department stores provide useful experience in selecting and coordinating fashions, experimenting with makeup, and, occasionally, modeling. Sometimes a model can gain experience by working in fashion shows given by local community organizations.

Modeling can be a stepping stone to other jobs in the fashion field, such as staff editor of a fashion magazine, consultant for a cosmetic firm, or fashion coordinator for a department store. Some models take courses in art and design and may become fashion illustrators or designers. A few models who work in television commercials become actors or actresses.

Employment Outlook

Although employment of models is expected to increase faster than the average for all occupations through the mid-1980's, competition for the available jobs will be keen. The glamour of modeling attracts many more persons than are needed in the occupation. Even though many interested persons do not meet the size requirements, those who do still outnumber available jobs. Experienced models will continue to receive most of the assignments.

Rising advertising expenditures and sales of clothing and accessories will cause the demand for both photographic and fashion models to increase. Most job openings, however, will result from the need to replace models who have left the occupation. Many models have to retire when they lose their youthful appearance because most employers prefer younger models. Others leave the occupation because their particular "look" goes out of style or becomes associated with an outdated product.

Earnings and Working Conditions

A model's earnings depend on the number and length of assignments he or she receives. Although a few top models earn as much as business executives, most earn far less. According to the limited information available, fashion models working full time for manufacturers or wholesalers earned up to $35,000 in 1976, though only the very best earned the highest income. Models working retail shows on a steady basis earned $10,000 to $12,000 outside New York City; those in New York earned more.

Models who work for more than one employer receive a fee for their work. If they are registered with an agency, they pay a commission for the services it provides. In 1976, female models working for major agencies in New York earned $75 to $100 an hour; male models, up to $75 an hour. Models in other major cities earned slightly lower rates. These rates are misleading, however, because many models, especially beginners, work only a few hours each week and spend a great deal of their time auditioning for prospective clients. Models' income also depends on the type of work they do, whether runway or photographic work. The more versatile the model, the greater the number of assignments and the greater the income he or she may receive. Although photographic modeling often pays well, models usually must provide their own accessories, such as wigs and hairpieces, and pay for their transportation. Occasionally, a model must buy a complete outfit in order to get a particular job.

Models appearing in television commercials earn at least $145 for a job as an extra, and about $200 per job as a principal character; they may also receive additional income if the commercial is rerun. Television models must be members of the American Federation of Television and Radio Artists or the Screen Actors Guild, Inc.

Models sometimes must work under uncomfortable conditions, posing in a swimsuit in the middle of winter, for example. The work can also affect their personal lives because models must always look fresh and well-rested for the camera and may have to limit evenings out with friends. In addition, a female model must spend part of each night on

beauty care, and sometimes has to prepare her clothing and accessories, polish her nails, and set her hair for the next day's assignments.

Sources of Additional Information

Employers of models such as magazines and newspapers may be able to recommend reputable modeling agencies. More comprehensive information on training programs for models is available on request from:

United States Office of Education, Division of Vocational/Technical Education, Washington, D.C. 20202.

PERFORMING ARTISTS

The performing arts include the areas of instrumental music, singing, acting, and the dance. Varied as they are, the performing arts have in common the goal of communicating with and affecting the emotions of the audience. Through the media of music, speech, and movement, performing artists attempt to present a moving interpretation of human experience.

Within the performing arts, the number of talented persons seeking employment generally exceeds the number of full-time positions available. As a result, many performers supplement their incomes by teaching, and others work much of the time in different types of occupations.

The difficulty of earning a living as a performer is one fact young persons should remember when they consider such a career. They should consider, therefore, the possible advantages of making their art a hobby rather than a profession. Aspiring young artists usually must spend many years in intensive training and practice before they are ready for public performances. They not only need great natural talent but also determination, a willingness to work long and hard, an overwhelming interest in their chosen field, and some luck.

The statements that follow this introduction give detailed information on musicians, singers, actors, and dancers.

ACTORS AND ACTRESSES

(D.O.T. 150.028 and 150.048)

Nature of the Work

Making a character come to life before an audience is a job that has great glamour and fascination. This demanding work requires special talent and involves many difficulties and uncertainties.

Only a few actors and actresses achieve recognition as stars on the stage, in motion pictures, or on television or radio. A somewhat larger number are well-known, experienced performers, who frequently are cast in supporting roles. However, most actors and actresses struggle for a toehold in the profession, and are glad to pick up parts wherever they can.

New stage actors generally start in "bit" parts where they speak only a few lines. If successful, they may progress to larger, supporting roles. They also may serve as understudies for the principals. Film and television actors, in contrast, may begin in large roles or move into programs from working in commercials.

Actors who prepare for stage, screen, and television roles rehearse many hours. They must memorize their lines and know their cues.

In addition to the actors and actresses with speaking parts, "extras," who have no lines to deliver, are used in various ways in almost all motion pictures and many television shows and theatre productions. In "spectacular" productions, a large number of extras take part in crowd scenes.

Some actors find alternative jobs as coaches of drama or directors of stage, television, radio, or motion picture productions. A few teach in drama departments of colleges and universities.

Places of Employment

About 13,000 actors and actresses worked in stage plays, motion pictures (including films made especially for television), industrial shows, and commercials in 1976.

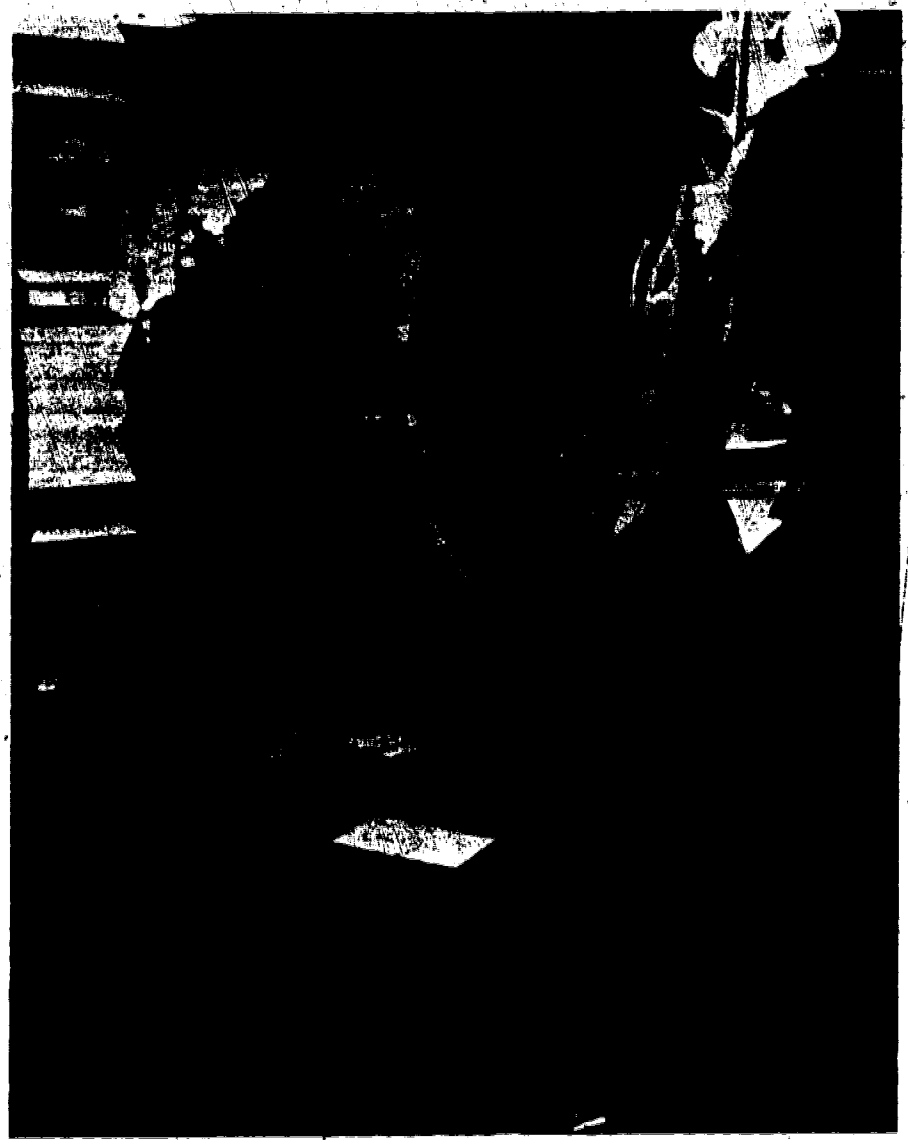
In the winter, most employment opportunities on the stage are in New York and other large cities. In the summer, stock companies in suburban and resort areas provide employment. In addition, many cities have "little theatres," repertory companies, and dinner theatres, which provide opportunities for local talent as well as for professional actors and actresses. Normally, plays are produced and casts are selected in New York City for shows that go "on the road."

Employment in motion pictures and film television is essentially centered in Hollywood and New York City, although a few studios are located in Miami and other parts of the country. In addition, many films are shot on location, and employ local professionals and nonprofessionals as "day players" and "extras." A number of American-produced films are being shot in foreign countries. In television, most opportunities for actors are at the headquarters of the major networks—in New York, Los Angeles, and, to a lesser extent, Chicago. A few local television stations occasionally employ actors.

Training and Other Qualifications

Young persons who aspire to acting careers should take part in high school and college plays, or work with little theatres and other acting groups for experience.

Formal training in acting, which is increasingly necessary, can be obtained at dramatic art schools, located chiefly in New York, and in hundreds of colleges and universities throughout the country. About 760



Acting demands patience and total commitment.

colleges and universities confer bachelor's or higher degrees on students who major in dramatic and theater arts. College drama curriculums usually include courses in liberal arts, speech, pantomime, directing, playwriting, play production, and history of the drama, as well as practical courses in acting. From these, the student develops an appreciation of the great plays and a greater understanding of the roles he or she may be called on to play. Graduate degrees in fine arts or drama are needed for college teaching positions.

Acting demands patience and total commitment, since aspiring actors and actresses must wait for parts or filming schedules, work long hours, and often do much traveling. Flawless performances require the tedious memorizing of lines, which sometimes involves long rehearsal schedules. Other performances, such as television programs, often allow little time for rehearsal, so that the actor must deliver a good performance with very little preparation. The actor needs stamina to withstand the heat of stage or studio lights, or the adverse weather conditions that may exist "on location." Above all, persons who plan to pursue an acting career must have talent and the creative ability to portray different characters. They must have poise, stage presence, and aggressiveness to project themselves to the audience. At the same time, the ability to follow directions is important.

In all media, the best way to start is to use local opportunities and to build on the basis of such experience. Many actors who are successful in local productions eventually try to appear on the New York stage. Modeling experience may also be helpful in obtaining employment in television or motion pictures.

To become a movie extra, one must usually be listed by Central Casting, a no-fee agency that works with the Screen Extras Guild and supplies all extras to the major movie studios in Hollywood. Applicants are accepted only when the number of persons of a particular type on the list—for example, athletic young men, old ladies, or small children—is below the foreseeable need. In recent years, only a very small proportion of the total number of applicants have succeeded in being listed. An actor employed as an extra in a film has very little opportunity to advance to a speaking role in that film.

The length of an actor's or actress's working life depends largely on skill and versatility. Great actors and actresses can work almost indefinitely. On the other hand, employment becomes increasingly limited by middle age, especially for those who become typed in romantic, youthful roles. Due to the factors discussed, persons who intend to pursue an acting career may find unstable employment conditions and financial pressures.

Employment Outlook

Overcrowding has existed in the acting field for many years, and this condition is expected to persist. In the legitimate theater, motion pictures, radio, and television, job applicants greatly exceed the jobs available. Moreover, many actors and actresses are employed in their profession for only a part of the year.

Motion pictures and TV have greatly reduced employment opportunities for actors in the theater. Although a motion picture production may use a very large number of actors during filming, films are widely distributed and may be used for years. Also, some American-pro-

duced films are shot in foreign countries, resulting in reduced employment opportunites for American actors and actresses. Television employs a large number of actors on TV programs and commercials. However, employment in this media has been reduced by the FCC ruling that decreased major TV network prime time programming. Local stations often substitute with reruns or with low cost game shows that employ few actors. Also, the trend toward 1- to 2-hour programs and more reruns shortens the period of employment and reduces the number of persons needed.

One possibility for future growth in the legitimate theater lies in the establishment of year-round professional acting companies in cities. The number of such acting groups is growing. The recent growth of summer and winter stock companies, outdoor and regional theatre, repertory companies, and dinner theaters also has increased employment opportunities. In addition, some increases may be likely in the employment of actors on television in response to expansion of the Public Broadcasting System, UHF stations, and cable TV. The development and wider use of video cassettes also may result in some employment opportunities, These media will have a positive influence on employment only if original material and programs result, not reruns or old movies.

Though the field of acting as a whole is expected to grow about as fast as the average for all occupations through the mid-1980's, the number of persons seeking to enter the profession is expected to far exceed available openings. Even highly talented young people are likely to face stiff competition and economic difficulties.

Earnings and Working Conditions

Actors and actresses in the legitimate theater belong to the Actors' Equity Association; in motion pictures, including television films, to the Screen Actors Guild, Inc., or to the Screen Extras Guild, Inc.; in television or radio, to the American Federation of Television and Radio Artists (AFTRA). These unions and the show producers sign basic collective bargaining agreements which set minimum salaries, hours of work, and other conditions of employment. Each actor also signs a separate contract, which may provide for higher salaries than those specified in the basic agreement.

The minimum weekly salary for actors in Broadway productions was about $285 in 1976. Those in small "off-Broadway" theaters received a minimum of $175 a week. For shows on the road, the minimum rate was about $395 a week. (All minimum salaries are adjusted upward automatically, by union contract, commensurate with increases in the cost of living as reflected in the Bureau of Labor Statistics Consumer Price Index.)

In 1976, motion picture and television actors and actresses earned a minimum daily rate of $172.50, or $604 for a 5-day week. For extras, the minimum rate was $52.50 a day. Actors and actresses who did not work on prime time network television received a minimum program fee of about $232.50 for a single program and 8 hours of rehearsal time. Television actors also receive additional compensation for reruns.

However, annual earnings of actors and actresses are adversely affected by the frequent periods of unemployment experienced by many. According to recent surveys by the Actors' Equity Association (which represents actors who work on the stage) and the Screen Actors Guild, almost three quarters of their members earned $2,500 or less a year from acting jobs, and only about 3 percent earned over $25,000 from such work. Because of the frequent periods of unemployment characteristic of this profession, many actors must supplement their incomes by maintaining other, non-acting jobs.

In all fields, many well-known actors and actresses have salary rates above the minimums. Salaries of the few top stars are many times the figures cited.

Eight performances amount to a week's work on the legitimate stage, and any additional performances are paid for as overtime. After the show opens, the basic workweek is 36 hours, including 12 hours for rehearsals. Before it opens, however, the workweek usually is longer to allow time for rehearsals. Evening work is, of course, a regular part of a stage actor's life. Rehearsals may be held late at night and on weekends and holidays. When plays are on the road, weekend traveling often is necessary.

Most actors are covered by a union health, welfare and pension fund, including hospitalization insurance, to which employers contribute. Under some employment conditions, Equity and AFTRA members have paid vacations and sick leave. Most stage actors get little if any unemployment compensation solely from acting since they seldom have enough employment in any State to meet the eligibility requirements. Consequently, when they are between acting jobs they often have to take any casual work they can find.

Sources of Additional Information

Information on colleges and universities and conservatories that offer a major in drama is available from:

American Theater Association, 1029 Vermont Ave., NW., Suite 402, Washington, D.C. 20005.

DANCERS

(D.O.T. 151.028 and 151.048)

Nature of the Work

Dancing is an ancient and worldwide art that has many different forms. Dance movements may be used to interpret an idea or a story, or they may be purely physical expressions of rhythm and sound. Professional dancers may perform in classical ballet or modern dance, in dance adaptations for musical shows, in folk dances, and in other popular kinds of dancing. In addition to being an important art form for its own sake, dance also is used to supplement other types of entertainment, such as opera, musical comedy, and television.

In dance productions, performers most often work as a group. However, a very few top artists do solo work.

Many dancers combine stage work with full-time teaching. A few dancers become choreographers and create new routines. Others are dance directors who train dancers in new productions.

(This statement does not include instructors of ballroom, American or international folk dance, or other social dancing.)

Places of Employment

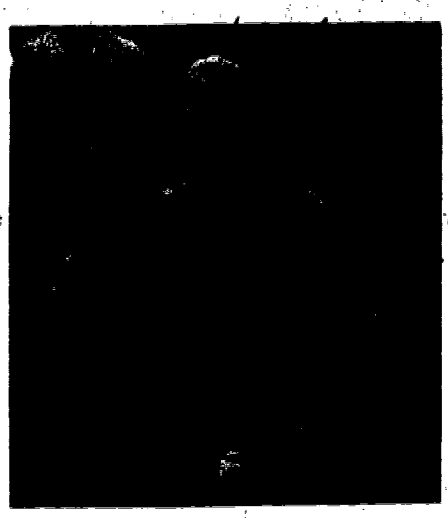
About 8,000 dancers performed on the stage, screen, and television in 1976. Many others taught in secondary schools, in colleges and universities, in dance schools, and in private studios. A few teachers, trained in dance therapy, worked in mental hospitals.

Dance teachers are located chiefly in large cities, but many smaller cities and towns have dance schools as well. New York City is the hub for performing dancers. Other large cities that have promising employment opportunities, including major dance companies, include Los Angeles, Chicago, Houston, Salt Lake City, Cincinnati, Miami, San Francisco, Los Angeles, Minneapolis, Seattle, Boston, and Philadelphia.

Training and Other Qualifications

Serious training for a career in dancing traditionally begins by age 12 or earlier. Ballet training is particularly disciplined, and persons who wish to become ballet dancers should begin taking lessons at the age of 7 or 8. Early and intense training also is important for the modern dancer. Most dancers have their professional auditions by age 17 or 18, but training and practice never end. For example, professional ballet dancers take from 10 to 12 lessons a week for 11 or 12 months of the year, and must spend many additional hours practicing.

The early training a dancer receives is crucial to the later skill of the dancer, and therefore the selection of a professional dance school is very important.



The dancer's life is one of rigorous practice and self-discipline.

Because of the strenuous training required, a dancer's general education may be minimal. However, a dancer should study music, literature, and history along with the arts to help in the interpretation of dramatic episodes, ideas, and feelings.

Over 115 colleges and universities confer bachelor's or higher degrees in dance. College or university dance degrees are generally offered through the departments of physical education, music, theater, or fine arts.

A college education is not essential to obtaining employment as a professional dancer. In fact, ballet dancers who postpone their first audition until graduation may compete at a disadvantage with younger dancers.

Although a college education is an advantage in obtaining employment as a dance teacher in a college or university, it is of little use for one who teaches professional dance or choreography in a studio situation. Professional schools usually require teachers to have experience as a performer; colleges and conservatories generally require graduate degrees, but experience as a performer often may be substituted. Maturity and a broad educational background also are important.

The dancer's life is one of rigorous practice and self-discipline; therefore patience, perseverence, and a devotion to dance are essential. Good health and physical stamina are necessary, both to keep in good condition and to follow the rugged travel schedule which is often required.

Body height and build should not vary much from the average. Good feet and normal arches also are required. Above all, one must have agility, grace, and a feeling for music, as well as a creative ability to express oneself through dance.

Seldom does a dancer perform unaccompanied. Therefore, young persons who consider dancing as a career should be able to function as part of a team. They also should be prepared to face the anxiety of unstable working conditions brought on by show closings and audition failures.

Because of the strenous nature of the art, young dancers have an advantage over older dancers in competing for jobs. Many dancers retire in their thirties or transfer to related fields such as teaching dance. However, some skillful dancers continue performing beyond the age of 50. Those who become choreographers or dance directors can continue to work as long as persons in other occupations.

Employment Outlook

Employment of dancers is expected to grow about as fast as the average for all occupations. However, the number of dancers seeking professional careers will continue to exceed the number of available positions, and competition will be keen. Most employment opportunities will result from replacement needs.

Employment opportunities in stage productions are limited, and competition for such positions is great. Television is partly responsible for the reduction in stage productions, yet at the same time this media offers new outlets for dance. New professional dance companies formed from the increasing number of civic and community groups offer additional employment opportunities. As a result of the increased general popularity of dance in recent years, the best employment opportunities are in teaching dance.

Earnings and Working Conditions

Professional dancers who perform usually are members of one of the

unions affiliated with the Associated Actors and Artistes of America (AFL-CIO). Dancers in opera ballet, classical ballet, and the modern dance belong to the American Guild of Musical Artists, Inc.; those on live or videotaped television belong to the American Federation of Television and Radio Artists; those who perform in films and TV belong to the Screen Actors Guild or the Screen Extras Guild; and those in musical comedies join Actors' Equity Association. Other dancers may be members of other unions, depending upon the fields in which they perform. The unions and producers sign basic agreements specifying minimum salary rates, hours of work, and other conditions of employment. However, the separate contract signed by each dancer with the producer of the show may be more favorable than the basic agreement regarding salary, hours of work, and working conditions.

In 1976, the minimum salary for dancers in opera and other stage productions was about $250 a week. The single performance rate for ballet dancers was about $100 for a solo dance and about $50 per dancer for a group. Dancers on tour received an allowance of $30 a day in 1976 for room and board, with the employer paying the cost of transportation. For a brief appearance in a performance on television or a few days' work in a movie, the minimum rate was higher, relative to time worked. However, this difference was offset by the brevity of the engagement and the long period likely waiting for the next one.

Unemployment rates for dancers are higher than the average for all occupations. Many qualified people cannot obtain year-round work as dancers, and are forced to supplement their incomes by other types of work. Some dancers who are qualified to teach combine teaching with performing.

Salaries of dance teachers vary with the location and the prestige of the school in which they teach. Dance instructors in colleges and universities are paid on the same basis as other faculty members. (See statement on college and university teachers.)

The normal workweek is 30 hours (6 hours per day maximum) spent in rehearsals and matinee and evening performances. Extra compensation is paid for additional hours worked. Most stage performances take place, of course, in the evening, and rehearsals require very long hours, often on weekends and holidays. For shows on the road, weekend travel often is required.

Dancers are entitled to some paid sick leave and various health and welfare benefits provided by their unions, to which the employers contribute. Dance instructors in schools receive benefits comparable to those of other teachers.

Sources Of Additional Information

Information on colleges and universities that give a major in the dance or some courses in the dance, as well as details on the types of courses and other pertinent information is available from:

National Dance Association, a division of the American Alliance for Health, Physical Education and Recreation, 1201 16th St. NW., Washington, D.C. 20036.

For information on all aspects of dance, counseling services, and job listings, contact:

American Dance Guild, 1619 Broadway, Room 603, New York, N.Y. 10019.

MUSICIANS

(D.O.T. 152.028 and .048)

Nature of the Work

The important role that music plays in most people's lives makes it difficult to imagine a world without musicians. Professional musicians are those whose livelihoods depend upon performing for the enjoyment of others. These professionals—whether they play in a symphony orchestra, dance band, rock group, or jazz combo—generally have behind them many years of formal or informal study and practice. As a rule, musicians specialize in either popular or classical music; only a few play both types professionally.

Musicians who specialize in popular music usually play the trumpet, trombone, clarinet, saxophone, organ, or one of the "rhythm" instruments—the piano, string bass, drums, or guitar. Dance bands play in nightclubs, restaurants, and at special parties. The best known bands, jazz groups, rock groups, and solo performers sometimes perform on television.

Classical musicians play in symphonies, opera, ballet and theater orchestras, and for other groups that require orchestral accompaniments. These musicians play string, brass, woodwind or percussion instruments. Some form small groups—usually a string quartet or a trio—to give concerts of chamber music. Many pianists accompany vocal or instrumental soloists, choral groups, or provide background music in restaurants or other places. Most organists play in churches; often they direct the choir.

A few exceptional musicians give their own concerts and appear as soloists with symphony orchestras. Both classical and popular musicians make individual and group recordings.

In addition to performing, many musicians teach instrumental and vocal music in schools and colleges, or give private lessons in their own studios or in pupils' homes. Others combine careers as performers with work as arrangers and composers.

A few musicians specialize in library science or psychology for work in music libraries or in the field of music therapy in hospitals. Others work as orchestra conductors or band directors.

Places of Employment

About 127,000 persons worked as performing musicians in 1976. Many thousands more taught in elementary and secondary schools and in colleges and universities. (See the statements on teachers elsewhere in the *Handbook*.) Almost every town and city has at least one private music teacher.

Most performing musicians work in cities where entertainment and recording activities are concentrat-

Since a high quality of performance requires constant study and practice, self-discipline is vital.

ed, such as New York, Chicago, Los Angeles, Nashville, Miami Beach, and New Orleans. Many perform with one of the 31 major symphony groups, the 76 metropolitan orchestras, or the hundreds of community orchestras. Many communities have orchestras and dance bands which offer at least part-time work. The various branches of the Armed Forces also offer career opportunities in a number of different musical organizations.

Training and Other Qualifications

Most people who become professional musicians begin studying an instrument at an early age. To acquire great technical skill, a thorough knowledge of music, and the ability to interpret music, young people need intensive training through private study with an accomplished musician, in a college or university which has a strong music program, or in a conservatory of music. For advanced study in one of these institutions, an audition frequently is necessary. Many teachers in these schools are accomplished artists who will train only promising young musicians.

Almost 500 colleges, universities, and music conservatories offer bachelor's and/or higher degrees in instrumental or vocal music. These programs provide training in musical performance, composition, and theory, and also offer liberal arts courses. In addition, about 750 conservatories and colleges and universities offer a bachelor's degree program in music education to qualify graduates for the State certificate for elementary and secondary school teaching positions. College teaching positions usually require advanced degrees, but exceptions may be made for well-qualified artists.

Musicians who play popular music must have an understanding of and feeling for that style of music, but classical training may expand their employment opportunities. As a rule, they take lessons with private teachers when young, and seize every opportunity to play in amateur or professional performances. Establishing a reputation with other musicians is very important in getting started in a career in popular music. Some young people form small dance bands or rock groups. As they gain experience and become known, they may audition for other local bands, and still later, for the better known bands and orchestras.

Young persons who consider careers in music should have musical talent, versatility, creative ability, and poise and stage presence to face large audiences. Since quality of performance requires constant study and practice, self-discipline is vital. Moreover, musicians who do concert and nightclub engagements must have physical stamina because of frequent traveling and schedules that often include night performances.

Employment Outlook

Employment of musicians is expected to grow about as fast as the average through the mid-1980's, but competition for jobs will be keen. Opportunities for concerts and recitals are not numerous enough to provide adequate employment for all the pianists, violinists, and other instrumentalists qualified as concert artists. Competition usually is keen for positions that offer stable employment, such as jobs with major orchestras, with the Armed Forces, and in teaching positions. Because of the ease with which a musician can enter private music teaching, the number of music teachers has been more than sufficient and probably will continue to be. Although many opportunities are expected for single and short-term engagements, playing popular music in night clubs and theaters, the supply of qualified musicians who seek such jobs is likely to exceed demand. On the other hand, first-class, experienced accompanists and outstanding players of stringed instruments are likely to remain relatively scarce.

Earnings and Working Conditions

The amount received for a performance by either classical or popular musicians depends on their geographic location as well as on their professional reputation. Minimum salaries for musicians in the 31 major symphony orchestras in the United States in 1976 ranged from $200 to $400 a week, according to the American Symphony Orchestra League. Minimum wages for musicians in metropolitan symphony orchestras were generally between $20 and $40 per concert. Some musicians earned substantially more than the minimums, however.

The major symphony orchestras have seasons ranging from 45 to 52 weeks. About half of them have 50- to 52-week seasons. Few of the metropolitan or community orchestras have seasons of 50 to 52 weeks, however.

Musicians in large metropolitan areas who played at dances, club dates, variety shows, ballets, musical comedies, concerts, and industrial shows generally earned minimums ranging from $40 to $53 for 3 hours of work. Musicians in these areas who had steady engagement contracts earned between $6 and $8 per hour for a 5-day week. Wages for the same types of engagements tended to be less in smaller cities and towns. Musicians employed in motion picture recording earned a minimum of $93 for a 3-hour session; those employed in television commercials earned a minimum of $48 for a 1-hour session. Musicians employed by manufacturers of phonograph recordings were paid a minimum of $110 for a 3-hour session.

Music teachers in public schools earn salaries comparable to those of other teachers. (See statements on elementary and secondary school teachers elsewhere in the *Handbook*.) Many teachers give private music lessons to supplement their earnings. However, earnings often are uncertain and vary according to the musician's reputation, the number of teachers and students in the locality, and the economic status of the community.

Musicians customarily work at night and on weekends, and they must spend considerable time in practice and in rehearsal. Performing engagements usually require some travel.

Many musicians, primarily those employed by symphony orchestras, work under master wage agreements, which guarantee a season's work up to 52 weeks. Musicians in other areas, however, may face relatively long periods of unemployment between jobs. Thus, their earnings generally are lower than those of many other occupations. Moreover, since they may not work steadily for one employer, some performers cannot qualify for unemployment compensation, and few have either sick leave or vacations with pay. For these reasons, many musicians take other types of jobs to supplement their earnings as musicians.

Most professional musicians belong to the American Federation of Musicians (AFL-CIO). Concert soloists also belong to the American Guild of Musical Artists, Inc. (AFL-CIO).

Sources of Additional Information

For information about wages, hours of work, and working conditions for professional musicians, contact:

American Federation of Musicians (AFL-CIO), 1500 Broadway, New York, N.Y. 10036.

Information about the requirements for certification of organists and choir masters is available from:

American Guild of Organists, 630 Fifth Ave., New York, N.Y. 10020.

A list of accredited schools of music and degree programs offered is available from:

National Association of Schools of Music, 11250 Roger Bacon Dr., Reston, Va. 22090.

Further information about careers in music is available from:

Music Educators National Conference, 1902 Association Dr., Reston, Va. 22091.

A book entitled *Careers in Music* can be obtained for $1 from:

American Music Conference, 150 E. Huron, Chicago, Ill. 60611.

SINGERS

(D.O.T. 152.028 and .048)

Nature of the Work

Singing is an age-old form of communication which, in one form or another, can be understood and appreciated by almost everyone. Professional singing often requires not only a fine voice but also a highly developed technique and a broad knowledge of music. A small number of singing stars make recordings or go on concert tours in the United States and abroad. Somewhat larger numbers of singers obtain leading or supporting roles in operas and popular music shows, or secure engagements as concert soloists in oratorios and other types of performances. Some singers also become members of opera and musical comedy choruses or other professional choral groups. Popular music singers perform in musical shows of all kinds—in the movies, on the stage, on radio and television, in concerts, and in nightclubs and other entertainment places. The best known popular music singers make and sell many recordings.

Some singers combine their work as performers with other related jobs. Many give private voice lessons. A number of singers teach and direct choruses in elementary and secondary schools. (See the statements on teachers elsewhere in the *Handbook*.) Others give voice training or direct choral groups in churches, music conservatories, or colleges and universities.

Places of Employment

About 23,000 persons worked as professional singers in 1976. Many others were employed as music teachers in elementary and secondary schools, colleges, universities, and conservatories throughout the country. Opportunities for singing engagements are concentrated mainly in New York City, Los Angeles, Las Vegas, San Francisco, Dallas, and Chicago—the Nation's chief entertainment centers. Nashville, Tennessee, a major center for country and western music, is one of the most important places for employment of singers for "live" performances and recordings. Many singers work part time as church singers and choirmasters.

Training and Other Qualifications

Persons who want to sing professionally should acquire a broad background in music, including its theory and history. The ability to dance may be helpful, since singers sometimes are required to dance. In addition, those interested in a singing career

Young people who want to sing professionally should acquire a broad background in music.

should start piano lessons at an early age to become familiar with music theory and music composition. As a rule, voice training should not begin until after the individual has matured physically, although young boys who sing in church choirs receive some training before their voices change. An audition often is required for advanced voice training. Since voice training often continues for years after the singer's professional career has started, a prospective singer must have great determination.

To prepare for careers as singers of classical music, young people can take private voice lessons or enroll in a music conservatory or a school or department of music in a college or university. These schools provide voice training and training in understanding and interpreting music, including music-related training in foreign languages and, sometimes, dramatic training. After completing 4 years of study, the graduate may receive the degree of bachelor of music, bachelor of science or arts (in music), or bachelor of fine arts.

Singers who plan to teach in public schools need at least a bachelor's degree in music and must meet the State certification requirements for teachers. About 750 conservatories and colleges and universities offer a bachelor's degree program in music education. In addition, almost 500 colleges and universities offer training in musical performance, composition, and theory, leading to a bachelor's degree. Most college teachers must have a master's degree or Ph. D. degree, but exceptions may be made for well-qualified artists.

Although voice training is an asset for singers of popular music, many with untrained voices have had successful careers. The typical popular song does not demand that the voice be developed to cover as wide a range on the musical scale as does classical music, and the lack of voice projection may be overcome by use of a microphone.

Young singers of popular songs may become known by participating in local amateur and paid shows. These engagements may lead to employment with local dance bands or rock groups and possibly later with better known ones.

In addition to musical ability, a singing career requires an attractive appearance, poise and stage presence, and perseverance. Singers also must have physical stamina to adapt to frequent traveling and rigorous time schedules, which often include night performances.

Employment Outlook

Employment of singers is expected to grow about as fast as the average through the mid-1980's, but competition for jobs will be keen. Many short-term jobs are expected in the opera and concert stage, movies, theater, nightclubs, and other areas. The demand is growing for singers who record popular music to do radio and television commercials. However, these short-term jobs are not enough to provide steady employment for all qualified singers.

Earnings and Working Conditions

Singers generally work at night and on weekends, and must spend much time in practice and in rehearsals. Work in the entertainment field is seasonal and few performers have steady jobs. Except for a few well-known concert soloists, opera stars, top recording artists of popular music, and some dance band singers, most professional singers experience difficulty in obtaining regular employment and have to supplement their incomes with other kinds of jobs. Moreover, a singing career sometimes is relatively short, since it depends on a good voice, physical stamina, and public acceptance of the artist, all of which may be affected by age.

Concert singers who were part of a chorus earned a minimum daily rate of $25 in 1976, or $45 to $50 per performance. Members of an opera chorus earned a minimum daily rate of $30, or $40 per performance. A featured soloist received a minimum of $200 for each performance. A few opera soloists and popular singers, however, earned thousands of dollars per performance. Minimum wage rates for singers on television ranged from around $143 to about $161 per singer for a 1-hour show, depending on the number of singers in the group.

Professional singers usually belong to a branch of the AFL-CIO union, the Associated Actors and Artistes of America. Singers on the concert stage or in opera belong to the American Guild of Musical Artists, Inc.; those who sing on radio or live television or make phonograph recordings are members of the American Federation of Television and Radio Artists; singers in the variety and nightclub field belong to the American Guild of Variety Artists; those who sing in musical comedy and operettas belong to the Actors' Equity

Association; and those who sing in the movies belong to the Screen Actors Guild, Inc.

Sources of Additional Information

Information about accredited schools and departments of music is available from:

National Association of Schools of Music, 11250 Roger Bacon Dr., Reston, Va. 22090.

Further information about careers in music is available from:

Music Educators National Conference, 1902 Association Dr., Reston, Va. 22091.

OCCUPATIONS IN RADIO AND TELEVISION BROADCASTING

The glamour and excitement of radio and television make broadcasting careers attractive to many people. In 1976 about 130,000 full-time and 30,000 part-time workers were employed in broadcasting; slightly more than half were in radio and the rest were in television. In addition, several thousand freelance artists, mostly writers, performers, and musicians, work on a contract basis for stations, networks, and other producers. Several thousand other employees work for independent producers in activities closely related to broadcasting, such as the preparation of filmed and taped programs and commercials.

Broadcasting stations offer a variety of interesting jobs in all parts of the country. Opportunities for entry jobs are best at stations in small communities, although the highest paying jobs are in large cities, especially those with national network stations.

Station personnel preparing for a newscast.

Nature and Location of the Industry

Commercial broadcasting. In 1976 about 7,250 commercial radio stations and 720 commercial television stations were in operation in the United States. Most commercial radio broadcasting stations are small, independent businesses. The average station employs about 11 full-time and 4 part-time workers. The smallest radio stations employ only four or five people while radio stations in large cities may have 100 employees or more. Television stations average about 75 full-time and 10 part-time employees. However, many television stations are smaller than this, while some are much larger. A television station in a small market may employ only 30 people, while a station in a major metropolitan area may employ up to 250 people. Commercial radio stations are served by seven nationwide networks and a large number of regional networks. Stations can affiliate with networks by agreeing to broadcast their programs on a regular basis. The seven national radio networks employed approximately 1,000 workers in 1975.

Most television stations depend on one of three national television networks for programs that would be too expensive for individual stations to originate—for example, sports events or newscasts of national and international significance. These networks, in turn, can offer national coverage to sponsors. As many as 200 stations across the country may carry a network television show. In 1975 the three national networks employed about 13,000 workers. Most network programs originate in New York City or Los Angeles.

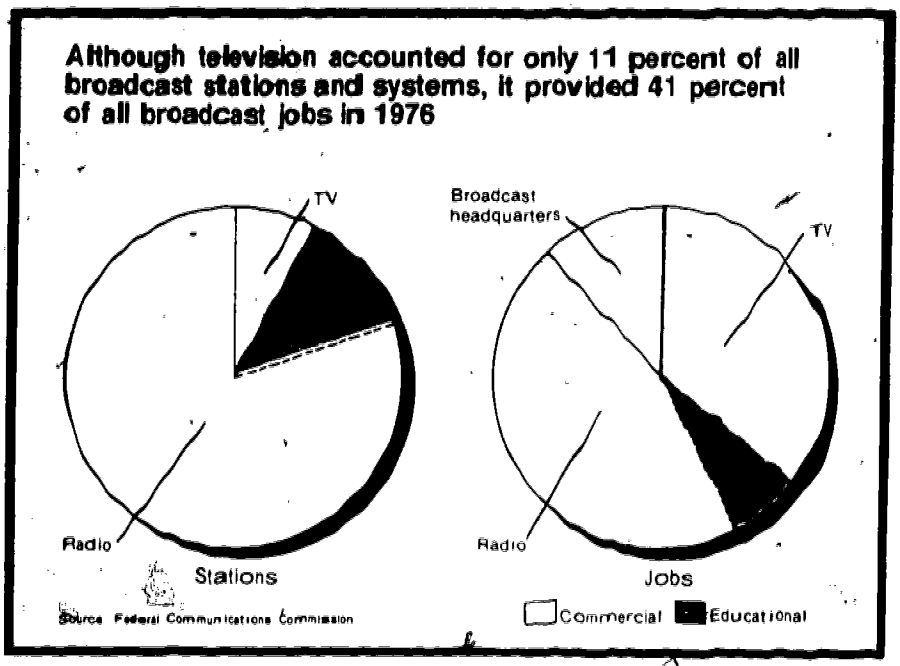
Public broadcasting. There were about 850 noncommercial radio stations (mainly FM) and 270 educational television stations in 1976. These stations are operated principally by educational agencies such as State commissions, local boards of education, colleges and universities, and special community public television organizations. Educational stations employed more than 9,000 full-time and over 4,000 part-time workers in 1976.

Cable television. There were also about 3,570 cable TV systems (CATV) employing about 25,000 workers in 1976.

Broadcasting Occupations

Nearly half of all employees in the broadcasting industry hold professional and technical jobs, such as announcers, anchors and newspersons, writers, or broadcast technicians. Clerical and sales workers make up an additional 30 percent, and managerial personnel make up about one-fifth. Many of the remaining employees are craft workers, such as electricians and carpenters.

Jobs vary greatly between small and large stations. In small stations, the station manager, who frequently is the owner, may act as sales manag-



er, or perhaps as program director, announcer, and copywriter. Announcers in small stations may do their own writing, operate the studio control board, and do sales work. The engineering staff may consist of only one full-time broadcast technician assisted by workers from the other departments. In large radio and television stations, jobs are specialized. Traditionally, radio and television stations maintain four major departments: programming, engineering, sales, and general administration. An increasing number of stations have created a separate department for news; elsewhere, news personnel work in the programming department. The kinds of jobs found in each of the four departments are described in the following paragraphs.

Programming Department Staff members produce daily and weekly shows, assign personnel to cover special events, and provide general program services such as sound effects and lighting. From time to time, freelance performers, writers, singers, and other entertainers are hired for specific broadcasts, for a series of broadcasts, or for special assignments.

The size of a station's programming department depends on the extent to which its broadcasts are live, recorded, or received from a network. In a small station, a few people make commercial announcements, read news and sports summaries, select and play recordings, and introduce network programs. In a large station, on the other hand, the program staff may consist of a large number of people in a wide variety of specialized jobs.

Program directors are responsible for the overall program schedules of large stations. They arrange for a combination of programs that will be attractive and interesting to the audience and at the same time effectively meet the needs of advertisers.

Traffic managers prepare daily schedules of programs and keep records of broadcasting time available for advertising. *Continuity directors* are responsible for the writing and editing of all scripts. They may be assisted by *continuity writers*, who prepare announcers' books ("copy") that contain each programs script and commercials along with their sequence and length.

Directors plan and supervise individual programs or series of programs. They coordinate the shows, select artists and studio personnel, schedule and conduct rehearsals, and direct on-the-air shows. They may be assisted by *associate directors*, who work out detailed schedules and plans, arrange for distribution of scripts and changes in scripts to the cast, and help direct on-the-air shows. Some stations employ *program assistants* to aid directors and associate directors. Assistants help assemble and coordinate the various parts of the show. They arrange for props, makeup service, artwork, and film slides and assist in timing. They cue the performers, using cue cards prepared from scripts.

Community and public affairs directors are a link between the station and schools, churches, citizen groups, and civic organizations. They supervise, write, and host public affairs programs.

In large stations, directors may work under the supervision of a *producer*, who selects scripts, controls finances, and handles other production problems. Many times these functions are combined in the job of *producer-director*.

Announcers are the best known group of program workers. Announcers introduce programs, guests, and musical selections and deliver most of the live commercial messages. In small stations, they also may operate the control board, sell time, and write commercial and news copy. Broadcast announcers are discussed in detail elsewhere in the *Handbook*.

Music is an important part of radio programming. Both small and large stations use recordings and transcriptions to provide musical programs and background music for other shows. Large stations, which have extensive music libraries, sometimes employ *music librarians* to maintain music files and answer requests for any particular selection of music. The networks have specialized personnel who plan and arrange for musical services. *Musical directors* select, arrange, and direct music for programs following general instructions from program directors. They select musicians for live broadcasts and direct them during rehearsals and broadcasts. Musicians are generally hired on a freelance basis.

News gathering and reporting is a key aspect of radio and television programming. *News directors* plan and supervise all news and special events coverage. *News reporters*

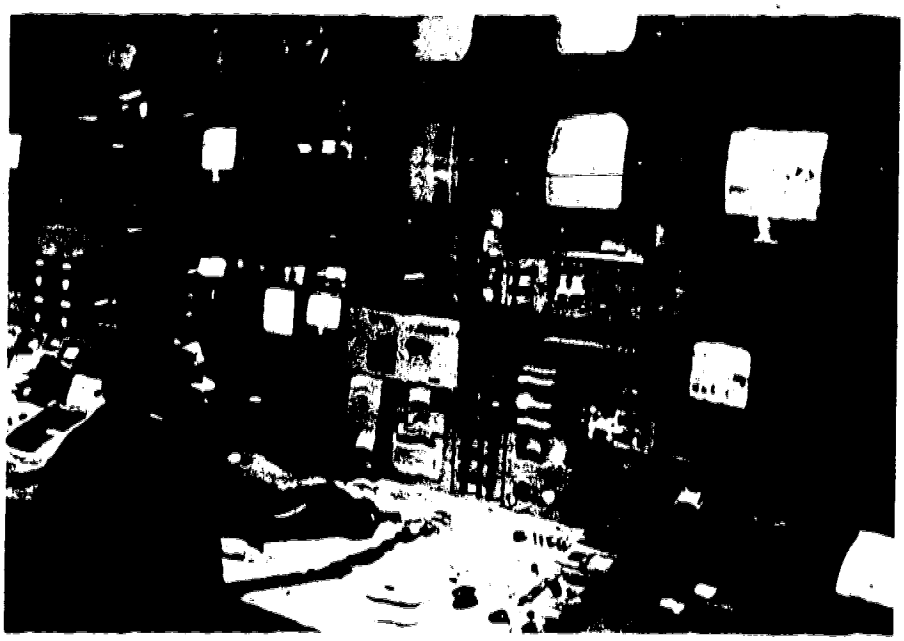
broadcast daily news programs and report special news events on the scene. *News writers* select and write copy for newscasters to read on the air. In small stations, the jobs of news reporter and news writer often are combined.

Stations that originate live television shows must have staff members who take care of staging the programs. *Studio supervisors* plan and supervise the setting up of scenery and props. *Floor managers* plan and direct the performers' positions and movements on the set according to directors' instructions. The jobs of studio supervisor and floor manager often are combined. *Property handlers* set up props, hold cue cards, and do other unskilled chores. *Make-up artists* prepare personnel for broadcasts by applying cosmetics. *Scenic designers* plan and design settings and backgrounds for programs. They select furniture, draperies, pictures, and other props to help convey the desired visual impressions. *Sound effects technicians* operate special equipment to simulate sounds, such as gunfire or rain.

Almost all commercial television programming is recorded either on film or video tape. Broadcast technicians make video tape recordings on electronic equipment that permits instantaneous playback of a performance. Video tape is used to record live shows and to prerecord programs for future broadcasts. Many stations employ specialized staff members to take care of filmed program material. *Film editors* edit and prepare all film for on-the-air presentation. They screen all films received, cut and splice films to insert commercials, and edit locally produced film. *Film librarians* catalog and maintain files of motion picture film.

Engineering Department. Technicians position microphones, adjust levels of sound, keep transmitters operating properly, and move and adjust lights and television cameras to produce clear, well-composed pictures. They also install, maintain, and repair the many types of electrical and electronic equipment required for these operations.

Most stations employ *chief engineers*, who are responsible for all engineering matters, including supervision of technicians. In small stations, they also may work at the control board and repair and maintain equipment. Large stations have engineers who specialize in fields such as sound recording, maintenance, and lighting. Networks employ a few *development engineers* to design and develop new electronic apparatus to meet special problems.



Broadcast technician in control room monitoring telecast.

Broadcast technicians have many jobs. For example, they control the operation of the transmitter to keep the level and frequency of broadcast within legal requirements. They also set up, operate, and maintain equipment in the studio and in locations where remote broadcasts are to be made. (Further information on broadcast technicians is given elsewhere in the *Handbook*.)

Sales Department. *Sales representatives*, the largest group of workers in this department, sell advertising time to sponsors, advertising agencies, and other buyers. They must have a thorough knowledge of the station's operations and programming. The job also requires that they be knowledgeable about the audience—including, for example, size and characteristics, number of radio and television sets in use, income levels, and consumption patterns. Sales representatives in large stations often work closely with sponsors and advertising agencies. Many television stations sell a substantial part of their time, particularly to national advertisers, through independent advertising agencies.

Large stations generally have several workers who do only sales work. The sales manager supervises them, and also may handle a few of the largest accounts personally. Some large stations employ statistical and research personnel to help analyze and report market information on the community served.

General administration. In a small station, the owner and the bookkeeper may handle all the record-keeping, accounting, purchasing, hiring, and other routine office work. If the size of the station warrants it, the business staff may include accountants, lawyers, personnel workers, and others. They are assisted by office workers, such as secretaries, typists, bookkeepers, clerks, and messengers.

Training, Other Qualifications, and Advancement

A high school diploma is sufficient for many entry-level jobs in broadcasting. For an increasing number of

jobs, however, technical training or a college degree is preferred. Entry-level jobs in the engineering department, for example, require some technical training in electronics. A college education provides a good background for many jobs in the programming, sales, and business end of broadcasting. While a major in almost any field is acceptable, many stations prefer candidates with a background in the liberal arts. Some technical schools offer courses in broadcasting, and many colleges and universities offer 2- or 4-year degree programs in broadcasting, mass communications, telecommunications, speech, and journalism.

Education beyond high school almost always is an asset in terms of career potential and advancement. A high school graduate may start working for a radio station in a sales job, for example, but opportunities to progress to the management ranks are likely to be much greater with a college degree. In the programming area, proficiency in announcing may be enough to land a job, but advancement usually requires a strong educational background in addition to administrative skills.

Television programming [illegible] works and large independent stations generally requires some experience in broadcasting in addition to a college degree.

Some people get [illegible] broadcasting as clerk, typist, property handlers [illegible] as these do not ordinarily require specialized training or experience. They do, however, provide workers with the chance to advance to more responsible jobs as they gain knowledge and experience. A few people get started in broadcasting with temporary jobs in the summer, when regular workers go on vacation and broadcast schedules of daylight hours stations are lengthened.

Technical training in electronics is required for entry jobs in engineering departments. Programs in electronics are offered by trade schools and technical institutes, and also by junior and community colleges. High school courses in electronics, mathematics, and physics often are helpful to people who plan to pursue careers as broadcast technicians.

Some technical schools give courses especially designed to prepare the student for the series of written examinations required for the Federal Communication Commission's (FCC) First Class Radiotelephone Operator License. The tests cover the theory, construction, and operation of transmission and receiving equipment, the characteristics of electromagnetic waves, and U.S. and international regulations governing broadcasting. The first class license (the FCC also issues second and third class licenses) is required by law for the chief engineer, and usually is required by stations for other members of a radio or television station's engineering staff. Industry experts stress the importance of a first class license, particularly for technicians who wish to progress to the top ranks in broadcast engineering. In some metropolitan areas, where competition for jobs is keen, holders of a first class license are at an advantage in finding employment as a broadcast technician.

Small radio stations with only a few employees sometimes prefer to have as many staff members as possible who are legally qualified to operate their transmitters. Because of this, nontechnicians, especially announcers, have a better chance of getting a job in radio if they have a first class or third class license.

Entry jobs as announcers in small stations usually do not require specific training or experience, but an applicant must have a pleasant voice, a good command of the language, and other characteristics that make a dramatic or attractive personality. Courses in speech, English, social science, drama, and electronics are helpful to persons seeking careers as announcers. In addition, college campus radio experience, summer and part-time employment at local stations, and a good knowledge of the commercial industry are all highly regarded as backgrounds. Qualifications for administrative and sales jobs in broadcasting are similar to those required by other employers, a business course program of study in high school or a college degree in business or management is good preparation for such jobs.

Most beginners start out in small educational and public broadcasting stations. Although these stations cannot pay high salaries, they offer opportunities to learn the different phases of broadcasting work because they generally use personnel in combination jobs. For example, an announcer may perform some of the duties of a broadcast technician.

People in the engineering department tend to remain in this area of work, where thorough training in electronics is essential. Program can

The steady employment growth in radio and television broadcasting is expected to continue through 1985, with many of the new jobs in educational and cable television

ployees usually remain in programming work, although sometimes transfers to and from the sales and business departments are made. Transfers are easier between sales and general administrative departments because of their close working relationship; in fact, in small stations, they are often merged into one department. Although transfers of experienced workers between departments are limited to the extent noted, these distinctions are less important in beginning and top-level jobs. At the higher levels, a station executive may be drawn from top-level personnel of any department.

Many radio and television station managers consider training in a private trade or technical school helpful for people interested in careers in the broadcasting industry. However, before enrolling in any broadcasting school, whether public or private, prospective students should contact employers, broadcasting trade organizations, and the Better Business Bureau in their area to determine the school's performance in producing suitably trained candidates.

Employment Outlook

[illegible]ployment in the broad[illegible] industry is expected to grow at [illegible] fast as the average for all industries through the mid-1980's. Besides the job openings from growth, many openings will result from the need to replace experienced workers who [illegible]tire, die, or leave the industry for other reasons. Competition will be very keen for entry jobs, especially in metropolitan areas because this field traditionally attracts large numbers of jobseekers.

New radio stations can be expected to go on the air, particularly in small communities, and will offer opportunities for additional workers. Technological developments are likely to limit employment growth in some broadcasting occupations. For example, automatic programming equipment that permits radio stations to provide virtually unattended programming reduces requirements for announcers.

The number of educational television stations is expected to increase as private and government groups continue to expand in this area. The growth of educational stations will increase job opportunities, especially in programming, community relations, and station management. However, such technological advances as remotely controlled transmitter and automatic programming equipment may limit employment growth in engineering and technician jobs.

Cable television (CATV) has emerged as a powerful new force in communications, and some additional job opportunities for professional, technical, and maintenance workers will be created as CATV systems increasingly originate and transmit programs. Many of these new jobs will be in small cities where most CATV systems are located to improve television reception in rural areas. By using cables instead of airwaves CATV can offer customers a larger selection of stations plus many additional programs produced specifically for cable television.

Earnings and Working Conditions

[illegible] earnings of [illegible] broadcasting work is averaged $[illegible] an hour, nearly one fifth more than the average for nonsupervisory workers in private industry, except farming. Salaries vary widely among occupations and locations in the broadcasting industry. Employees in large cities generally earn much more than those in the same kinds of jobs in small towns. Salaries also tend to be higher in large stations than in small ones, and higher in television than in radio.

Most full-time [illegible] employees have a scheduled 40-hour workweek; employees in many small stations work longer hours. Sales and business employees generally work in the daytime hours common to most office jobs. However, program and engineering employees must work shifts which may include evenings, nights, weekends, and holidays. To meet a broadcast deadline, program and technical employees in the networks may have to work continuously for many hours under great pressure.

Se[illegible] [illegible] in the broadcasting field. They [illegible] most active in the network centers and large stations in metropolitan areas. The National Association of Broadcast Employees and Technicians and the International Brotherhood of Electrical Workers both organize all kinds of broadcasting workers, although most of their members are technicians. The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators organizes various crafts, such as stagehands, sound and lighting technicians, wardrobe attendants, makeup artists, and camera operators. Many announcers and entertainers are members of the American Federation of Television and Radio Artists. The Directors Guild of America, Inc. (Ind.) organizes program directors, associate directors, and stage managers. The Screen Actors Guild, Inc., represents the majority of entertainers who appear on films made for television.

Sources of Additional Information

Booklets entitled "Careers in Radio" and "Careers in Television" are available from:

National Association of [illegible] St. NW., Washington, D.C. 2003[illegible]

For information about colleges and universities that offer programs or course work in broadcasting, contact:

[illegible] National Association of Broadcasters, 1771 N St. NW., Washington, D.C. 20036

[illegible] information [illegible] radio and television broadcasting, write to:

[illegible] 10th St. NW., Washington, D.C. [illegible]

RADIO AND TELEVISION ANNOUNCERS

(D.O.T. 159.148)

Nature of the Work

[illegible] radio announcers [illegible] introducing recorded [illegible] presenting news and commercials

Announcers usually specialize in a particular area such as news, sports, or weather.

and commenting on other matters of interest to the audience. They may "ad lib" much of the commentary working without a detailed script. They also may operate the control board, sell time for commercials, and write commercial and news copy. In large stations, however, other workers handle these jobs. (See the statement on occupations in the radio and television broadcasting industry elsewhere in the *Handbook*.)

Announcers employed [illegible] television stations and large radio stations usually specialize in particular kinds of announcing such as sports, news, or weather. They must be thoroughly familiar with their particular area. If a written script is required for parts of the program, the announcer may do the research and writing. Announcers frequently participate in community activities. A sports announcer, for example, might be the master of ceremonies at a sports [illegible] banquet or greet customers at the opening of a new sporting goods store. Some announcers become well known and highly paid personalities.

[illegible]

[illegible]

[illegible] radio [illegible] broadcasting stations in 197[illegible] average commercial radio or television station employs four [illegible] announcers, although large [illegible] employ 10 or more. In addition to staff announcers, several thousand freelance announcers sell their services for individual assignments to networks and stations, or to advertising agencies and other independent producers.

[illegible] Qualifications, and Advancement

[illegible] called [illegible] good [illegible] of diction, an excellent pro[illegible] correct English usage and a knowledge of dramatics, sports, music, and current events im[illegible] chances for success. The most successful announcers have a combination of personality and a knack for dramatization that makes them attractive to audiences.

High school courses [illegible] public speaking, dramatics, foreign languages, and electronics, plus sports and music hobbies, are valuable background for prospective announcers. A college liberal arts education provides an excellent background for an announcer, and many schools offer courses of study in the broadcasting field. Students at these institutions also may gain valuable experience by supplementing their courses with part-time work at the campus radio station and summer work at local stations filling in for vacationing staff members. A number of private broadcasting schools offer training in announcing.

Persons considering enrolling in any school, whether public or private, that offers training for a broadcasting career should contact the personnel managers of stations, broadcasting trade organizations, and the Better Business Bureau in their area to determine the school's performance in producing suitably trained candidates.

Most announcers get their first broadcasting jobs in small stations. Because announcers in small radio stations sometimes operate transmitters, prospective announcers often obtain an FCC Radiotelephone Third Class Operator License which enables them to operate a radio transmitter and, therefore, makes them much more useful to these stations.

Announcers usually work in [illegible] at different stations in the course of their careers. After acquiring experience at a station in a small community, an ambitious and talented announcer may move to a better paying job in a large city. An announcer also may advance by getting a regular program as a disc jockey, sportscaster, or other specialist. In the national networks, competition for jobs is intense, and announcers usually must be college graduates and have several years of successful announcing experience before they are given an audition.

[illegible]

[illegible] keen through [illegible] 1980's. The great attraction of the broadcasting field, plus its relatively small size, will continue to mean many more jobseekers than jobs. Over the next decade, it will be easier to get jobs in radio than in television because more radio stations hire beginners. These jobs generally will be located in small stations, and the pay will be relatively low.

Employment [illegible] is expected to increase faster than the average for all occupations through the mid-1980's as new radio and television stations are licensed. Some jobs will become available as more cable television stations begin their own programming. Employment of announcers will not keep pace with the

increase in the number of stations, however, because of the increased use of automatic programming equipment. Many jobs in this relatively small occupation will result from the need to replace experienced announcers who transfer to other occupations, retire, or die.

Earnings and Working Conditions

Salaries of beginning announcers in commercial television ranged from about $185 to $230 a week in 1976, and those of experienced announcers ranged from about $300 to $500, according to the limited information available. Many well-known announcers earn much more. As a rule, salaries increase with the size of the community and the station, and salaries in television are higher than those in radio. Announcers employed by educational broadcasting stations generally earn less than those who work for commercial stations.

Most announcers in large stations work a 40-hour week and receive overtime pay for work beyond 40 hours. In small stations, many announcers work 4 to 12 hours of overtime each week. Working hours consist of both time on the air and time spent in preparing for broadcasts. Evening, night, weekend, and holiday duty occurs frequently since many stations broadcast 24 hours a day, 7 days a week.

Working conditions are usually pleasant because of the variety of work and the many personal contacts that are part of the job. Announcers also receive some satisfaction from becoming well known in the area their station serves.

Sources of Additional Information

For general career information, write to:

National Association of Broadcasters, 1771 N St. NW., Washington, D.C. 20036.

Corporation for Public Broadcasting, 1111 16th St. NW., Washington, D.C. 20036.

For information on how to obtain an FCC license, write to:

Federal Communications Commission, Washington, D.C. 20554

What to Look For in this Reprint

To make the *Occupational Outlook Handbook* easier to use, each occupation or industry follows the same outline. Separate sections describe basic elements, such as work on the job, education and training needed, and salaries or wages. Some sections will be more useful if you know how to interpret the information as explained below.

The TRAINING, OTHER QUALIFICATIONS, AND ADVANCEMENT section indicates the preferred way to enter each occupation and alternative ways to obtain training. Read this section carefully because early planning makes many fields easier to enter. Also, the level at which you enter and the speed with which you advance often depend on your training. If you are a student, you may want to consider taking those courses thought useful for the occupations which interest you.

Besides training, you may need a State license or certificate. The training section indicates which occupations generally require these. Check requirements in the State where you plan to work because State regulations vary.

Whether an occupation suits your personality is another important area to explore. For some, you may have to make responsible decisions in a highly competitive atmosphere. For others, you may do only routine tasks under close supervision. To work successfully in a particular job, you may have to do one or more of the following:

- motivate others
- direct and supervise others
- work with all types of people
- work with things—you need [illegible] and manual dexterity
- work independently—you [illegible] self discipline
- work as part of a team
- work with details—[illegible] or laboratory reports
- help people
- use creative [illegible]
- work in a confined area
- do physically hard or dangerous [illegible]
- work outside in all types of weather

[illegible] interests and abilities so you can judge which [illegible] characteristics suit you.

The EMPLOYMENT OUTLOOK [illegible] the job market is likely to be favorable. Usually, [illegible] expected growth is compared to the average projected growth rate for all occupations (20.1 percent between 1976 and 1985). The following phrases are used:

Much faster	[illegible]
Faster	25.0 to 49.9%
About as fast	15.0 to 24.9%
Slower	4.0 to 14.9%
Little change	3.9 to -3.9%
Decline	-4.0% or more

Generally, job opportunities are [illegible] growing at least as fast as for the economy as a whole.

But, you would have to know the number of people competing with you to be sure of your prospects. Unfortunately, this supply information is lacking for most occupations.

There are exceptions, however, especially among professional occupations. Nearly everyone who earns a medical degree, for example, becomes a practicing physician. When the number of people pursuing relevant types of education and training and then entering the field can be compared with the demand, the outlook section indicates the supply/demand relationship as follows:

Excellent	Demand much greater than supply
Very good	Demand greater than supply
Good or favorable	Rough balance between demand and supply
May face competition	Likelihood of more supply than demand
Keen competition	Supply greater than demand

Competition or few job openings should not stop your pursuing a career that matches your aptitudes and interests. Even small or overcrowded occupations provide some jobs. So do those in which employment is growing very slowly or declining.

Growth in an occupation is not the only source of job openings because the number of openings from turnover can be substantial in large occupations. In fact, replacement needs are expected to create 70 percent of all openings between 1976 and 1985.

Finally, job prospects in your area may differ from those in the Nation as a whole. Your State employment service can furnish local information.

The EARNINGS section tells what workers were earning in [illegible].

Which jobs pay the most is a hard question to answer because good information is available for only one type of earnings—wages and salaries—and not even this for all occupations. Although 9 out of 10 workers receive this form of income, many earn extra money by working overtime, night shifts, or irregular schedules. In some occupations, workers also receive tips or commissions based on sales or service. Some factory workers are paid a piece rate—an extra payment for each item they make.

The remaining 10 percent of all workers—the self-employed—includes people in many occupations: physicians, barbers, writers, and farmers, for example. Earnings for self-employed workers even in the same occupation differ widely because much depends on whether one is just starting out or has an established business.

Most wage and salary workers receive fringe benefits such as paid vacations, holidays, and sick leave.

Workers also receive income in goods and services (pay in kind). Sales workers in department stores, for example, often receive discounts on merchandise.

Despite difficulties in determining exactly what people earn on the job, the Earnings section does compare occupational earnings by indicating whether a certain job pays more or less than the average for all nonsupervisors in private industry, excluding farming.

Each occupation has many pay levels. Beginners almost always earn less than workers who have been on the job for some time. Earnings also vary by geographic location but cities that offer the highest earnings often are those where living costs are most expensive.

What's an ad for the OOQ doing in a place like this?

The career information contained [illegible] reading was taken from the 1978-79 edition of the Occupational Outlook Handbook. But the Handbook is not the only source of useful career information published by the Bureau of Labor Statistics. The Handbook's companion, the Occupational Outlook Quarterly, is published four times during the school year to keep subscribers up to date on new occupational studies completed between editions of the Handbook. The Quarterly also gives practical information on training and educational opportunities, salary trends, and new and emerging jobs—just what people need to know to plan careers.

If you were a subscriber to recent issues of the Occupational Outlook Quarterly, you could have learned

- how to write an effective employment [illegible]
- what the long-term employment prospects are [illegible] graduates
- [illegible]
- what's happening in the field of career education
- about career possibilities in such fields as journalism and writing, and short-and [illegible]

Quarterly [illegible] written in nontechnical language [illegible] [illegible]ished in color. Find out why it has won so many awards [illegible] excellence.

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